

# 24 CAPRICES, OP. 1

## Volume 1

Arranged, edited, & fingered by  
Eliot Fisk

I

N. Paganini

Andante



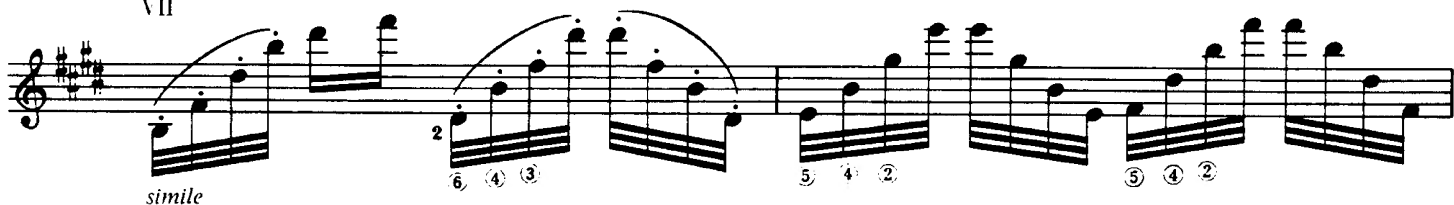
IV



V



VII



VI

VIII

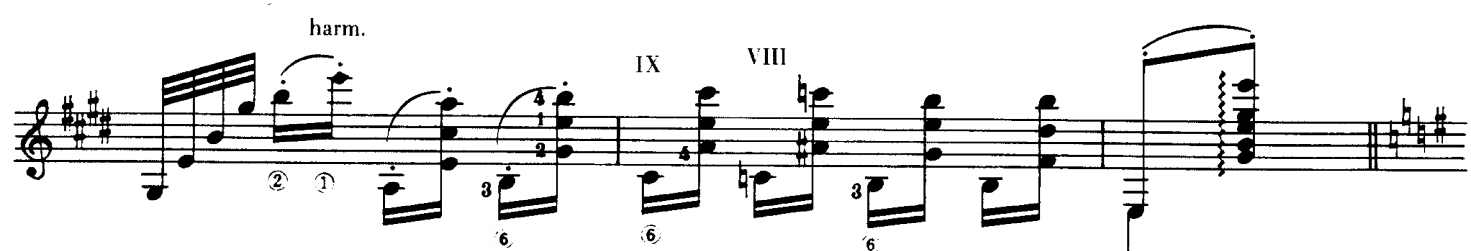


XIV

XI

VIII





VIII

X

XII

VIII

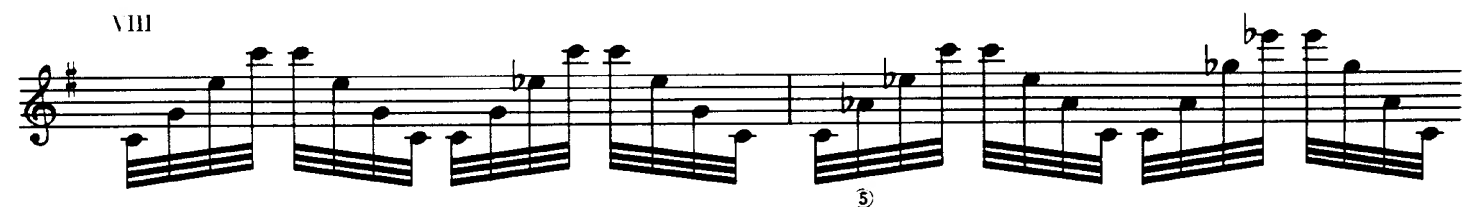
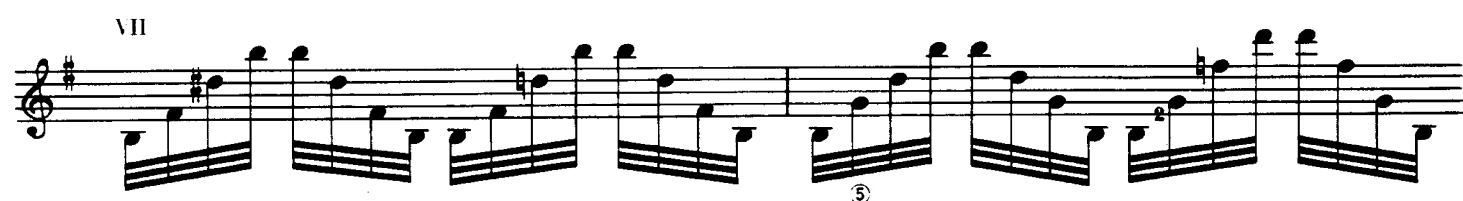
I

III

IV

*mi a mi mi*

\*Measure 28 and similar passages may also be played by single fingers of the right hand.



4

1

IV

18

IX

3

The musical score is written for guitar in E major (three sharps). It consists of seven staves of music. The notation includes various guitar-specific techniques such as fingerings, bends, and vibrato. Section markers IV, V, and III are placed above the staves. The piece concludes with a double bar line and a final chord.

Staff 1: E major triad, ascending and descending eighth-note patterns, ending with a bend and vibrato on the high E string.

Staff 2: Fingerings (6, 2, 3, 4) and section marker IV. Includes a bend and vibrato on the high E string.

Staff 3: Section marker V. Includes a bend and vibrato on the high E string.

Staff 4: Section marker III. Includes a bend and vibrato on the high E string.

Staff 5: Arm. (arm.) marking. Includes a bend and vibrato on the high E string.

Staff 6: Includes a bend and vibrato on the high E string.

Staff 7: Includes a bend and vibrato on the high E string.

## II

Moderato

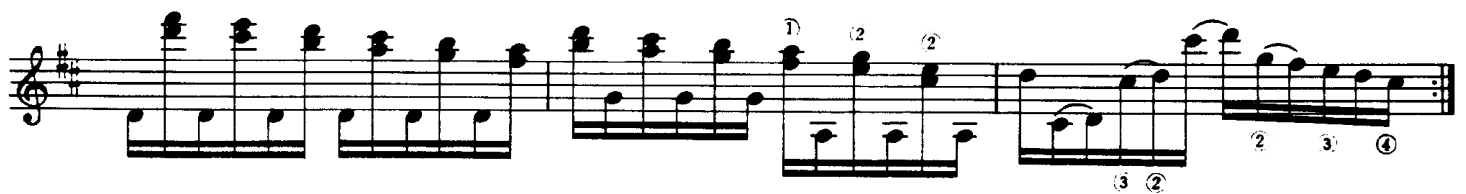
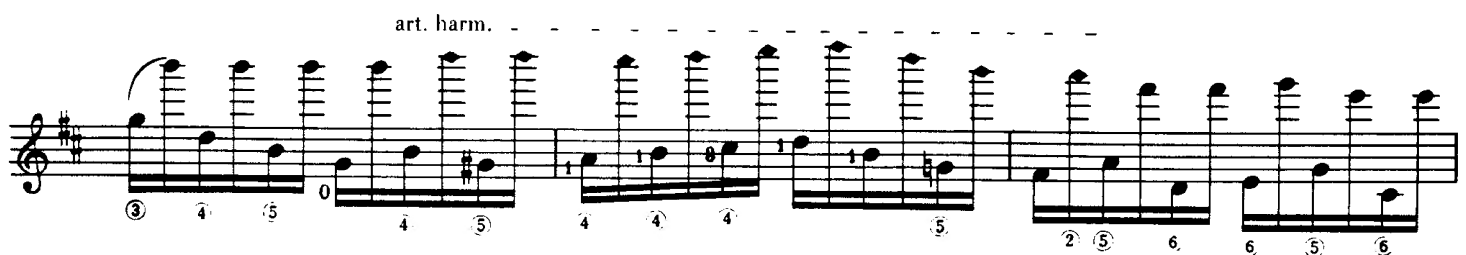
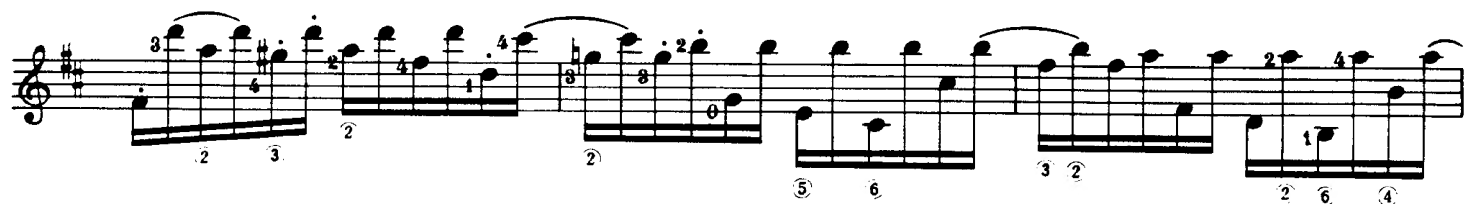
harm. VII VI

dolce

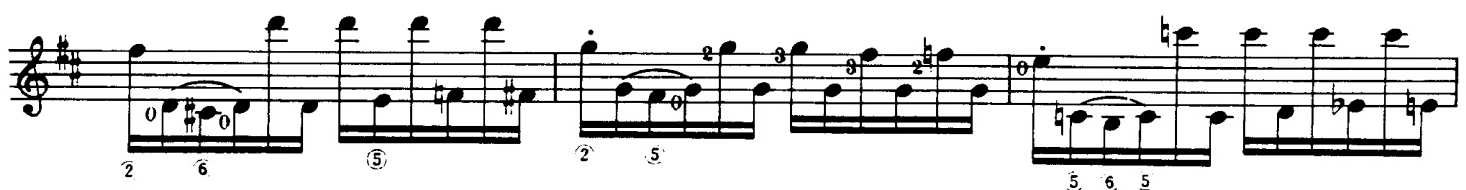
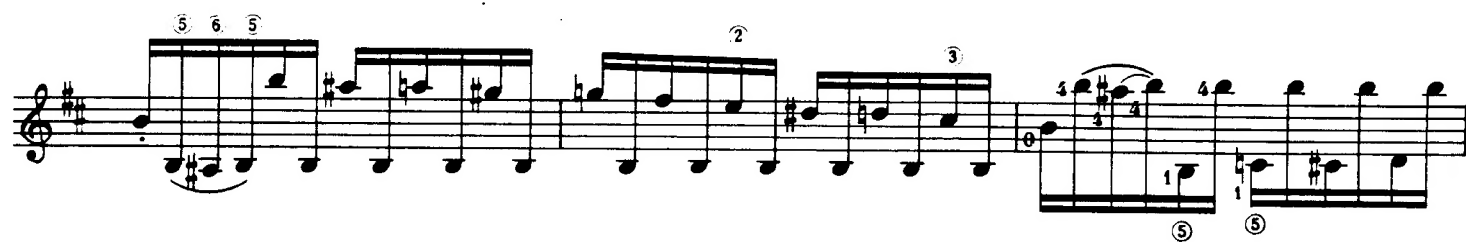
4 3 5 4 5 3 4 2 3 5 5 5 5 5

VII

harm.







harm. VII

dolce

VI VII V

VII VI

VII harm. VII

10

## III

Sostenuto

CI/II

R.H. *tr* *iaimpaimpaim*

L.H. *tr*

*f*

1 3 1 2

CI/II

R.H. *tr*

L.H. *tr*

1 3 1 2

CVIII/IX

R.H. *tr*

L.H. *tr*

CVIII/IX

R.H. *tr*

L.H. *tr*

harm.

X VII VIII/IX II III CI/II

R.H. *tr*

L.H. *tr*

*p*

*pp*

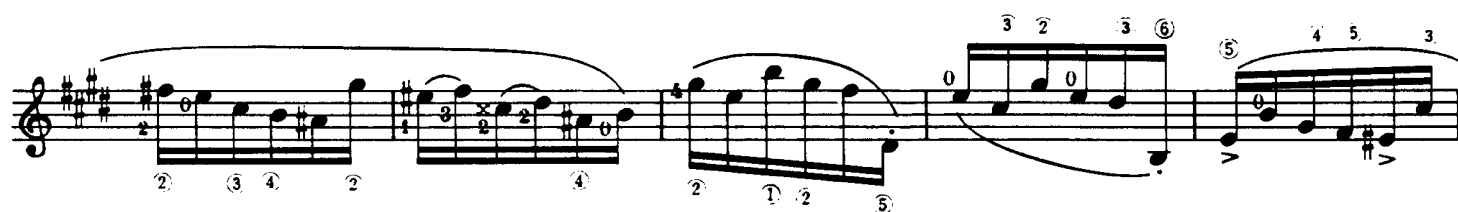
\*Here, the left hand plays only a grace note (no trill). The right hand trills giving the illusion of a double trill.

Presto



VII

IV



VII



\* ossia



6 5 4 3 VII 6 5 4 3 VII VII 4

5 2 3 2 3 2 3 2 3

4 2 4 4 4 3 5

5 6 4 2 3 4 2 3 1 2 1 3 1

4 2 3 4 2 1 2 4 3 5 3 4 5 3 4

5 3 5 5 4 2 3 4 2 4 3

III III

III

VI VI III VII

Sostenuto

Come prima

## IV

Maestoso

First system of musical notation, marked *Maestoso*. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of chords and arpeggios, with fingerings indicated by numbers 1-6. Dynamics include piano (*p*) and forte (*f*). A bracket labeled **IV** spans the first two measures.

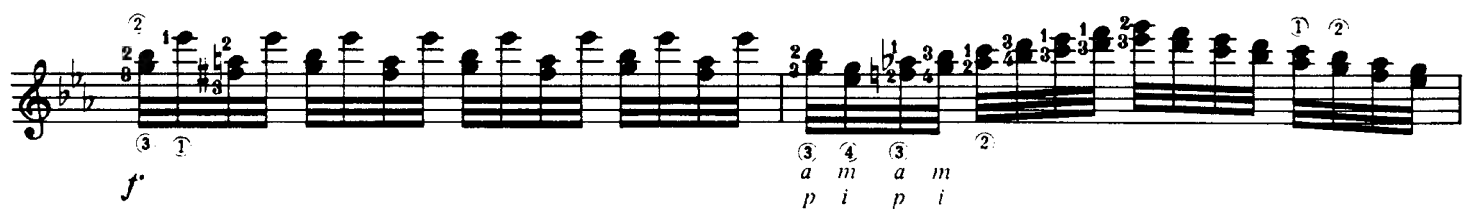
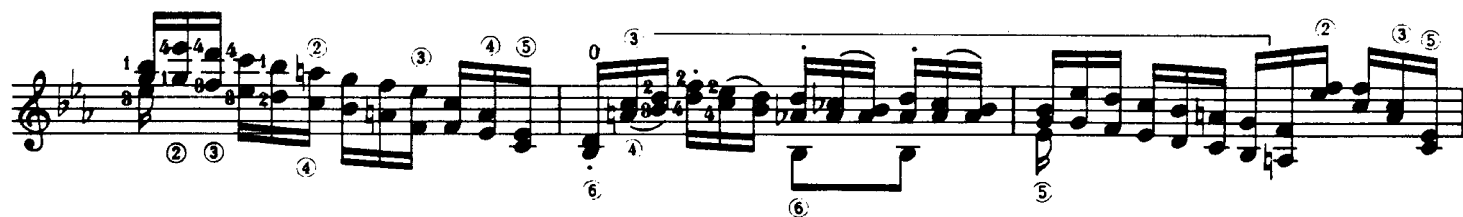
Second system of musical notation, continuing the piece. It includes a bracket labeled **IV** at the beginning and a bracket labeled **X** at the end. The notation shows various chord voicings and fingerings.

Third system of musical notation, featuring a treble clef and a key signature of two flats. It includes a bracket labeled **III** at the beginning and a bracket labeled **VIII** at the end. The notation shows various chord voicings and fingerings, with some notes marked with 'a' and 'm'.

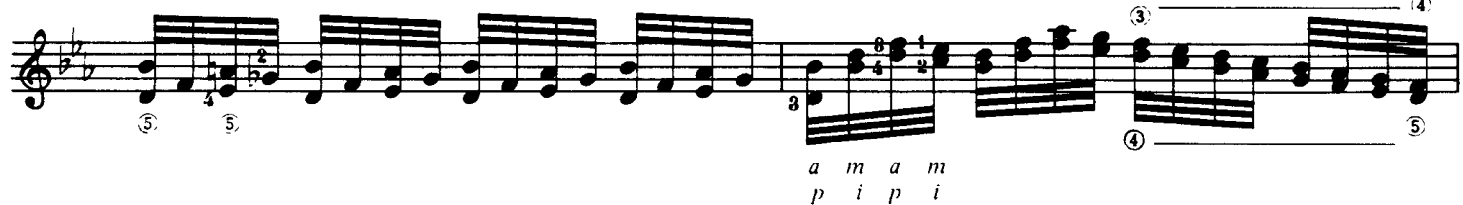
Fourth system of musical notation, featuring a treble clef and a key signature of two flats. It includes a bracket labeled **VIII** at the beginning and a bracket labeled **VI** at the end. The notation shows various chord voicings and fingerings, with some notes marked with 'a' and 'm'.

Fifth system of musical notation, featuring a treble clef and a key signature of two flats. It includes a bracket labeled **IV** at the beginning, a bracket labeled **III** in the middle, and a bracket labeled **V** at the end. The notation shows various chord voicings and fingerings, with some notes marked with 'a' and 'm'.

VI



III



III

VI

VIII

I

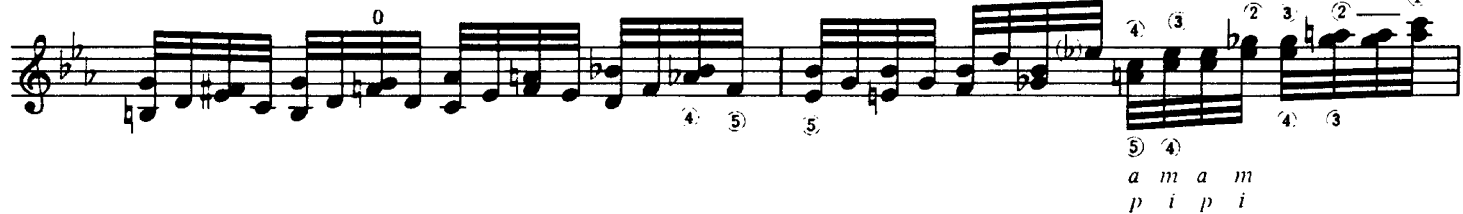


II

III

IV

V



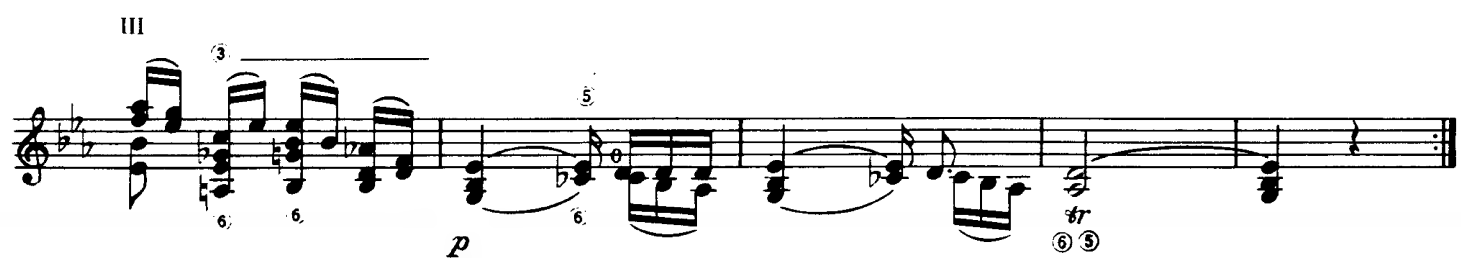
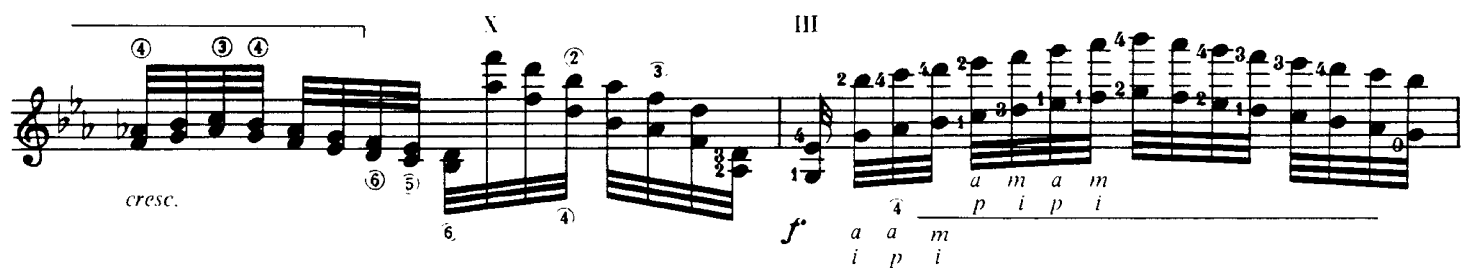
I

II

III

III





III III (3)

6. R.H. *f*

VI VI

2 3 2

6

① ② ③

IX ③ VII IV ③ ②

R.H. *f*

⑤ ⑥ ⑤ 1 4 ⑥ ⑤ 4

*p*

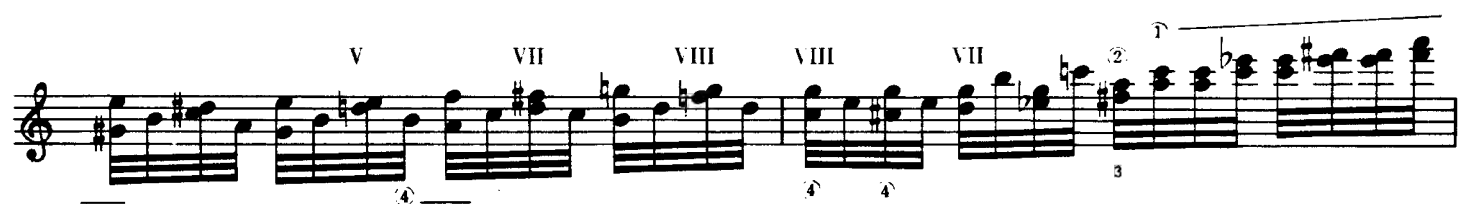
IV IV

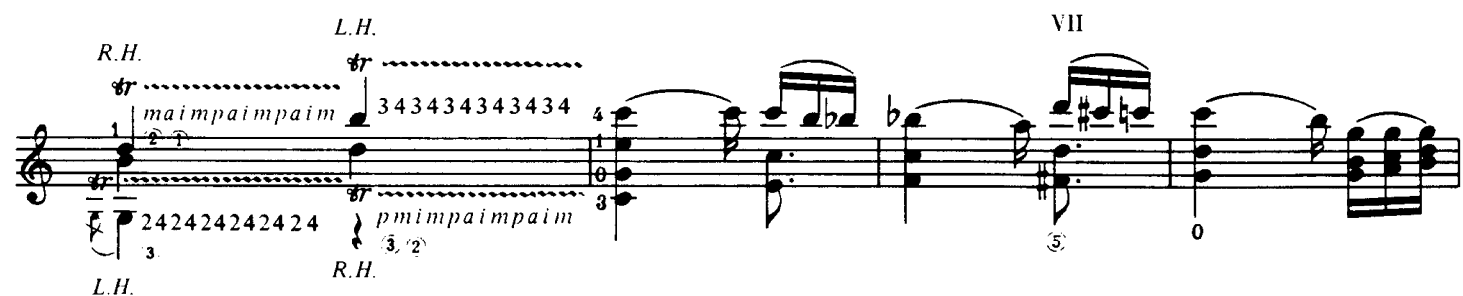
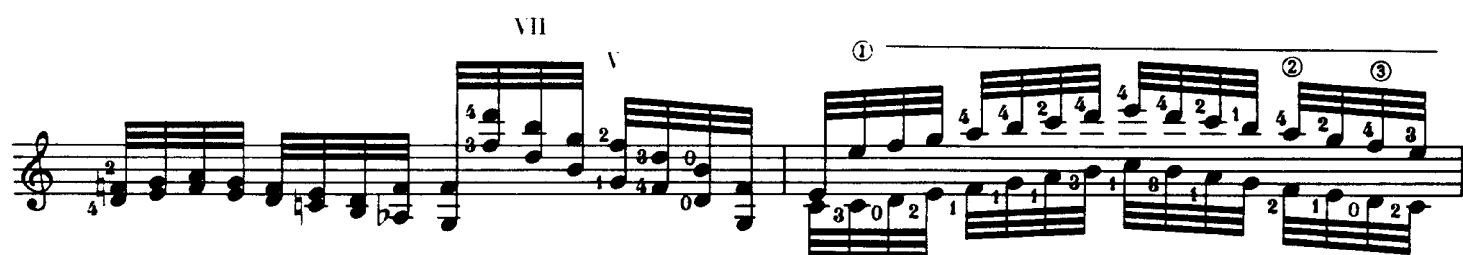
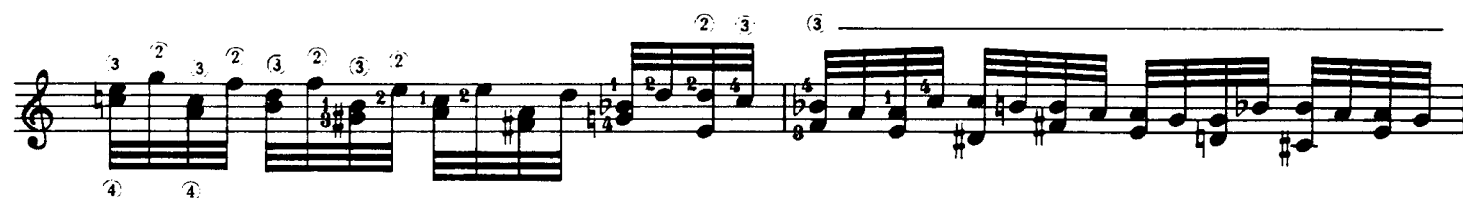
*cresc.* *f*

3 6 3 0 ③ 2

etc.

\*In this and similar passages, dotted 8ths may be activated as three 16th notes.





## V

*a m i m i*

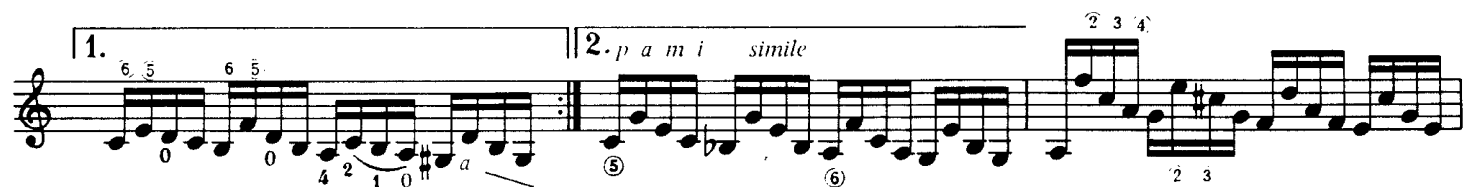
*L.H. alone*
**Agitato**

*p i a m p a i m i*

*simile*

*p i a m p a m a m i m*

*p i a p a i m*



III *p a m i a i m i* (4) (5) (6) III *p a m i* I *p a m i* III (4)

*a i m i*

V (6) (6 4) V I (4 1) IV *p a p* (4) (5) *a i*

[illegible][illegible]

[illegible]



*Lento*  
*mimpaimpaim*

12

130  
*amimpaim*

120  
*amimpaim*

*simile sempre legato*

III

*cresc.*

*f*

*cresc.*

*smorz.*

*cresc.*

*f*

This page of musical notation is a complex score for a piano piece, likely a concerto or a large-scale work, given the variety of textures and dynamics. The score is written for multiple staves, each containing intricate rhythmic patterns and melodic lines. The notation includes a wide range of musical symbols, such as notes, rests, slurs, and fingerings, which are essential for interpreting the piece. The dynamics are marked with 'f' (forte), 'p' (piano), 'smorzando' (diminuendo), and 'morendo' (fading), indicating the intended volume and emotional intensity of the performance. The piece is divided into sections, with Roman numerals III, V, VII, VIII, and III marking specific points in the music. The notation is dense and detailed, reflecting the complexity of the composition.

## VII

Posato

*f*

*pp*

*p*

*simile*

*ord.*

*pont.*

*a m i*

*art. harm.*

*VII*

*VIII*

I

*f*

③ ② ①  
*p a m i m a m i m*

III V

② ③ ④ ② ③ ④  
*a m i m i*

III

③ ② ① ② ③ ④  
*a m i m i p m*

VII

③ ② ① ② ③ ④  
*a m i m i p m*

IV III VI

④ ⑤ ⑤  
*a m i m i*

IV

③ ② ① ② ③ ④  
*a m i m i*

IV

*a* *mi mi*

*a* *mi mi*

IV

*p* *ma mi*

*p* *i m a i m i*

V

*a* *mi mi*

V

*a* *mi a mi*

V

*p*

*pp*

art. harm.

II V

⑥ ⑤

art. harm.

IV

⑤

art. harm.

② ③ ④

⑤ ④ ③ ② ①

i a i m i ④

③ ② ①

a m i ④

③ ② ①

V

a m i

② ③ ④

② ①

II V VII

0

a m i m i m

② ② ③

harm.

⑤

②

④

①

harm.

⑥

II

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[illegible]



VII  
 III  
 VI  
 VIII  
 VI  
 III  
 VI  
 III  
 VI  
 III

cresc.  
 ff  
 pp  
 p  
 ff

R.H. tr  
 L.H. tr

## Allegretto

Sulla Tastiera imitando il Flauto -

IX

dolce

imitando il Corno

*f* (pont.)

IX sulla Tastiera

IX Tastiera

*p* *f* *p*

VII

III

VIII

VII

VII

VII

V

V

VI

IX

IV

7

(come prima)

*p* *p* *p* *p* *p* *f* *p* *f* *p* *p* *i* *m* *a* *p* *i* *m* *a* *a* *m* *i* *a* *m* *i* *a* *p* *i* *m* *a* *p* *i* *m* *a*

[illegible]



This page contains musical notation for a guitar piece, organized into five staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The key signature changes from one flat to two sharps. The piece concludes with a double bar line in measure XVIII.

(2 4 2) *tr* 3 4 *tr* 2 6 2 3 2 3 6 — 5 *cresc.* 6 2 3 4 —

*f*

*tr* *tr* *tr* *tr* *tr*

2 5 2 5 3 5 3 3 6 3 6 6 4 6 4 *tr* 2 — 2 3

*tr* 3 ① 2 ③ *tr* ① 2 4 2 ① 2 *tr* 4 3 3 2 ① 3

(1 2 1) *tr* 5 4 *p* *tr* *tr*

III *tr* ② ① ② — *tr* 4 3 *tr* ① 2 ① *tr* ② ① (0 2 0) *tr* *f*

*cresc.* *tr* *tr* 2 ① *tr* 2 ① *ff*

## XI

**Andante**

**Presto**

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This page contains ten staves of musical notation, likely for guitar, featuring various fingerings, articulations, and dynamic markings. The notation includes treble clefs, key signatures with one flat (B-flat), and a variety of note values and rests. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as accents (*a*) and slurs are present. Dynamic markings include *p* (piano) and *art. harm.* (artificial harmonics). Roman numerals (I, III, V, VI, VIII, IX) are used to denote specific chords or sections. The music is written in a style typical of classical guitar repertoire, with a focus on technical skill and musical expression.

Staff 1: Fingerings: 4, 2, 5, 2, 3, 6, 5, 3. Articulation: *a*.  
Staff 2: Fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 3, 2. Articulation: *p*, *i*, *m*, *a*, *m*.  
Staff 3: Roman numeral: VIII. Fingerings: 5, 4, 3, 4, 3, 2, 2, 1, 3, 2, 3, 4, 5, 6, 5, 4, 5, 3. Articulation: *art. harm.*.  
Staff 4: Roman numeral: III. Fingerings: 4, 3, 4, 5, 6, 3, 4, 5, 2, 3, 4, 2, 5. Articulation: *art. harm.*.  
Staff 5: Fingerings: 5, 5, 6, 3, 4, 2, 2, 2, 2, 2, 2, 5, 6, 5, 6, 5. Articulation: *a*.  
Staff 6: Roman numerals: IX, VIII, VI. Fingerings: 6, 2, 3, 2, 5, 6, 5, 3, 4, 5, 1, 2, 3, 2, 3. Articulation: *harm.*.  
Staff 7: Roman numerals: III, VI. Fingerings: 5, 2, 3, 6, 3, 4, 6, 5, 4, 4, 3, 2, 6, 5, 4, 3, 3, 2, 1. Articulation: *harm.*.  
Staff 8: Roman numerals: I, III, V, VI. Fingerings: 5, 4, 3, 4, 3, 2, 2, 2, 2, 2, 2, 6, 5, 6, 4, 6, 5. Articulation: *p*.  
Staff 9: Roman numerals: III, IV, VI. Fingerings: 3, 2, 1, 3, 2, 4, 3, 2. Articulation: *p*.

[illegible]

## XII

**Allegro**

*p*

III

*sempre legato*

IV

III

III

VIII

III

VI

VIII

IV

VI

[illegible]

6 5

5 6 5 1 3

VII IV 3 4 3 5 3 4 3 5

2 3

6 6 4 4 6 4 5 5 4 6 III 6 4 5 2 1

2 5 1

VIII VI 3 5 3 4 3 2 5 6 3 6 2 2

IX VI VI 6 4 5

VI I 5 4 6 4 3 2 3 2 1 4 3 2 1 2 3 4

VI I 5 3 5 5 3 5 3 5 3 4

1 2 1 3 2 3 2 4 2 3 3 4 3 4

# 24 CAPRICES, OP. 1

## Volume 2

Arranged, edited, & fingered by  
Eliot Fisk

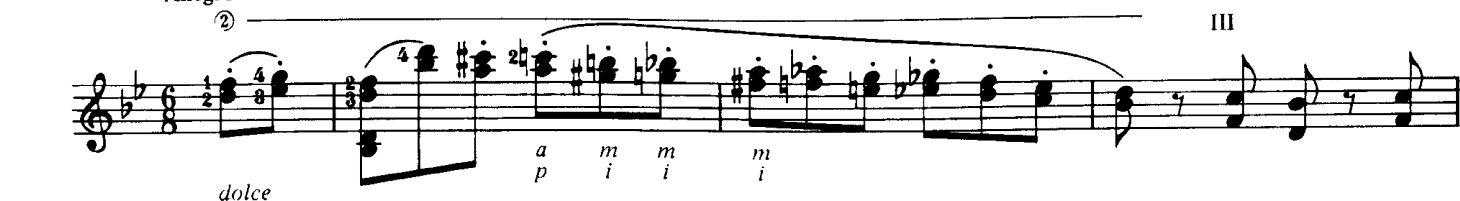
XIII

N. Paganini

Allegro

②

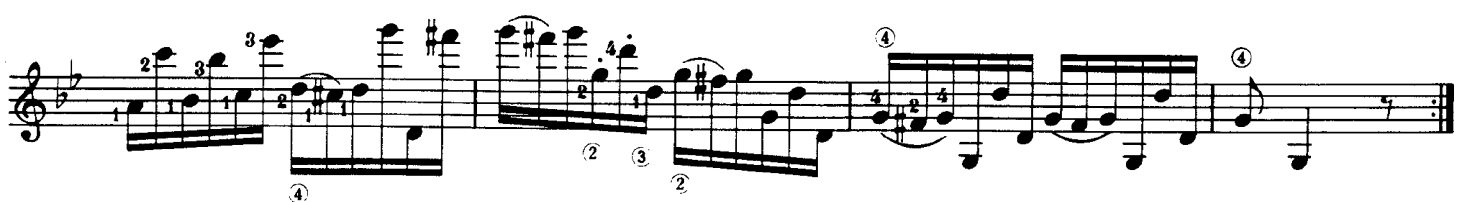
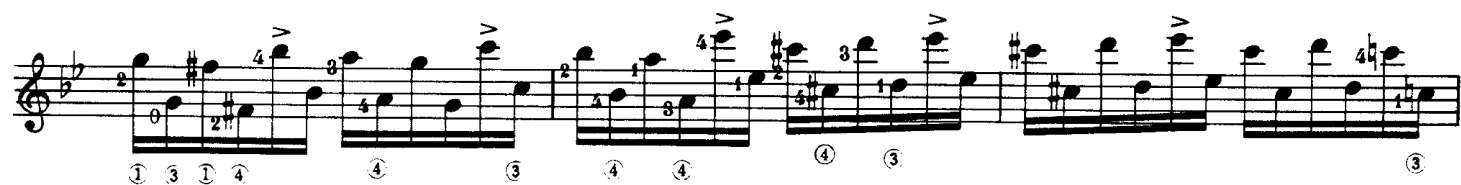
III



III

\* ossia





*Da Capo senza Repliche (al Fine)*

## XIV

**Moderato**

III

V

VI

VIII

I

*ff* *p* *cresc.*



## XV

Posato

*staccato*

The score is a guitar solo in G major, consisting of 17 measures. It begins with a *Posato* (posed) section marked *staccato*. The first measure is piano (*p*), followed by a series of chords and arpeggios. The second measure is marked *f* (forte). The third measure is *p*, and the fourth is *f*. The fifth measure is *p*, and the sixth is *f*. The seventh measure is marked *decresc.* (decrescendo). The eighth measure is *f*, and the ninth is *p*. The tenth measure is *f*, and the eleventh is *p*. The twelfth measure is *f*, and the thirteenth is *p*. The fourteenth measure is *f*, and the fifteenth is *p*. The sixteenth measure is *f*, and the seventeenth is *p*. The score includes various technical markings such as *staccato*, *art. harm.* (artificial harmonics), and *8va* (octave). Fingering numbers (1-4) are provided for many notes. The score is divided into sections labeled with Roman numerals: XII, XI, XII, XI, XVII, XVI, XVII, XIV, XV, XIV, XV, XII, II, XV, XII, and a final *Fine* marking.

*Da Capo (al Fine)*



III VI IV VIII IV

*smorzando*

*p*

VI

II X

XII VII

VIII

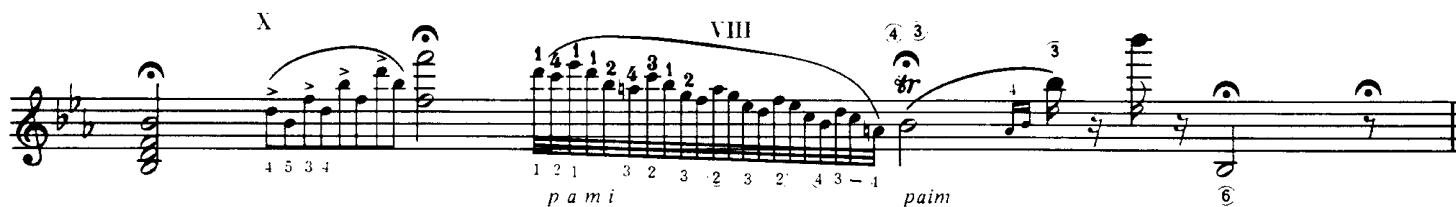
III

III

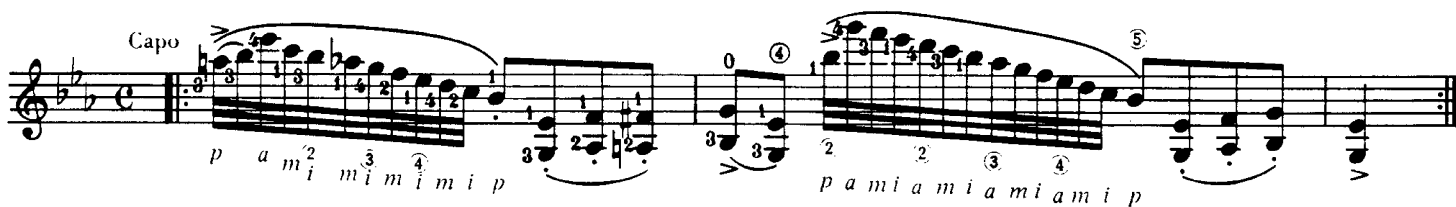
III

## XVII

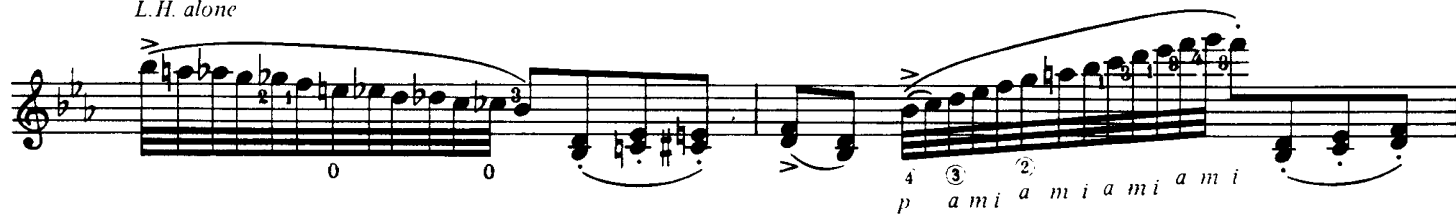
Sostenuto



Andante



L.H. alone



L.H. alone



*L.H. alone**L.H. alone**L.H. alone**L.H. alone**Fine*

*Da Capo senza Replica (al Fine)*

## Corrente

*f* *simile* *f* *pizz.* *f* *Fine*

## Allegro

*p* *harm.* *cresc.* *p* *cresc.*

*m a m a m*  
*i p i p i p i*

V VII VII



This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various chords, scales, and technical markings. Fingering numbers (1-5) are indicated throughout the piece.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a 4/4 time signature. The music features a series of chords and scales, with fingering numbers 1, 2, 3, 4, and 5. A 'V' marking is present at the end of the staff.
- Staff 2:** Continues the musical piece. It includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic. A 'Minore harm.' (minor harmonic) marking is present. The staff ends with a 'V' marking and a 'harm.' (harmonic) marking.
- Staff 3:** Features a 'cresc.' (crescendo) marking and a 'p' (piano) dynamic. The staff ends with a 'V' marking.
- Staff 4:** Includes a 'f' (forte) dynamic and a 'p' (piano) dynamic. The staff ends with a 'V' marking.
- Staff 5:** Features a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The staff ends with a 'V' marking.
- Staff 6:** Includes a 'V' marking and a 'harm.' (harmonic) marking.
- Staff 7:** Features a 'V' marking and a 'harm.' (harmonic) marking.
- Staff 8:** Includes a 'V' marking and a 'harm.' (harmonic) marking.
- Staff 9:** Features a 'V' marking and a 'harm.' (harmonic) marking.
- Staff 10:** Includes a 'V' marking and a 'harm.' (harmonic) marking.

*Da Capo la Sestopla (Corrente)*

## XIX

**Lento** **Allegro assai**

*p* *pp* *p* *a m i p m i*

*a m i p m i a m i p m i*

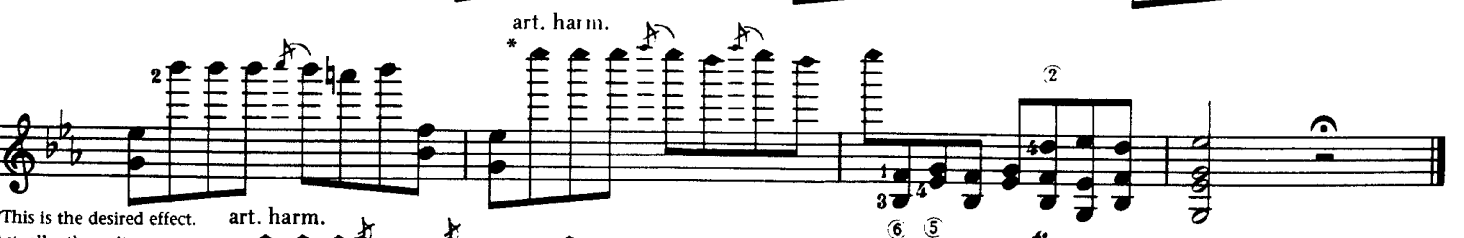
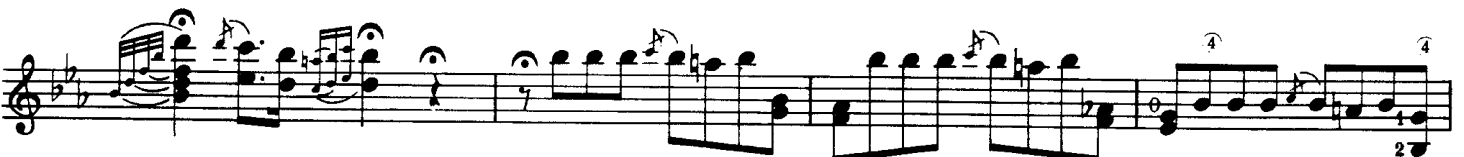
**VI**

**Minore**

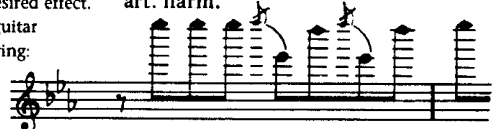
**III** *a m i m i m i p a m p a i* **V** *a m i*

*f* la prima volta e *P* la seconda

**III** **V** **III**



\*This is the desired effect. art. harm.  
Actually, the guitar  
is literally playing:



All pitches except the low E flats, which are played by left hand slurs, are right hand harmonics.





XIV  
8ve

## Amoroso

*p a i m*  
⑥ ⑤ ⑥ ⑤

*con espressione*

IV

*m i m a p*

*L. H. alone*

harm.

$p$

a p a m i a m i a m i

[illegible]

## XXII

**Marcato**

**Minore**

**f martellato**

**VII X**

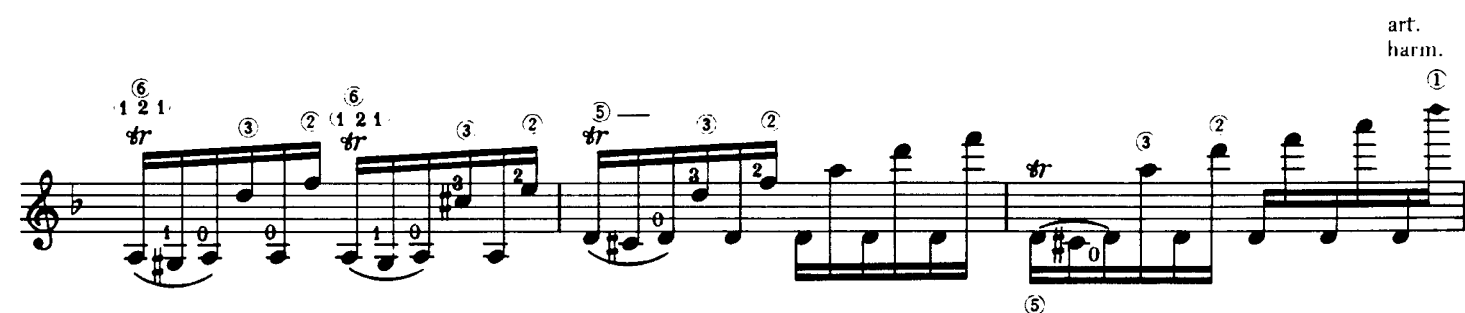
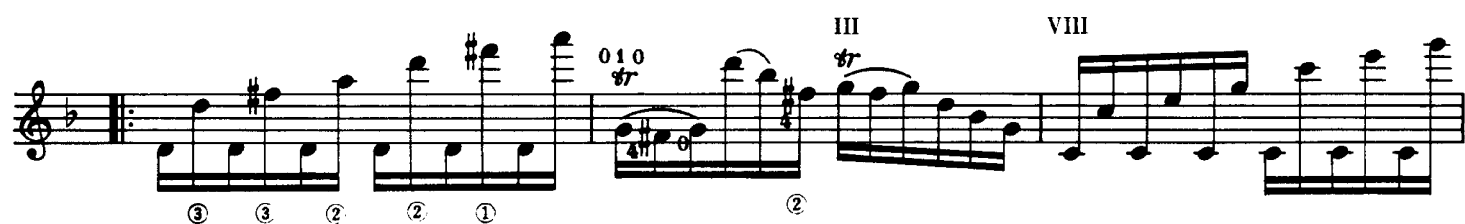
**X**

**Fine**

\* ossia art. harm.

\*\*Suggested realization for tr. in this Capriccio.





## XXIII

Posato VI

\* L. H. alone

harm.

III Minore

*f*

*Fine*

Musical score for guitar, page 27. The score is written in a single melodic line on a treble clef staff, featuring various techniques and fingerings. The key signature has two flats (B-flat and E-flat). The score is divided into sections marked with Roman numerals: I, VIII, and a final section marked with double asterisks (\*\*).

The score includes numerous fingerings (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

The score includes various musical markings and techniques:

- Decrescendo:** *decresc.*
- Crescendo:** *cresc.*
- Dynamic markings:** *p* (piano), *a* (accendo), *m* (marcato), *i* (improvvisazione), *p* (piano).
- Section markers:** I, VIII, and a final section marked with double asterisks (\*\*).
- Rehearsal mark:** **VIII**
- Final section:** **\*\***
- Da Capo:** *Da Capo (al Fine)*
- Left hand instruction:** *Left hand plays the final D.*
- Ossia:** *ossia*

The score concludes with a final section marked with double asterisks (\*\*), followed by a *Da Capo (al Fine)* instruction and an *ossia* (alternative) ending.

## XXIV

Tema  
Quasi Presto

Var. 1

Var. 2

**Var. 3**

[illegible]

**Var. 4**

Var. 4

*p*

harm.

X

harm.

**Var. 5**

Var. 5

The musical score for Variation 5 consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes (2, 5, 0) and a sixteenth-note triplet (6). The second staff continues the melody, featuring a triplet of eighth notes (3, 5, 3, 5) and a sixteenth-note triplet (6). The piece concludes with a double bar line and the word "harm." written below the staff.

**Var. 6**

[illegible]

Var. 7

*p*

Var. 8

*f*

Var. 9 *pizzicato sempre*

*m* *p* *m* *p* *a* *i* *m* *p* *i* *i* *m* *i* *p* *p* *a* *m* *i* *m* *p* *i* *m* *i* *p* *i*

*\*Ossia*

*\*\*Original*

GSP-72

Var. 10 *harm.* *p*

Var. 11 *f* *harm.* VII X VIII VII X V

Finale *p* *i* *a* *m* *a* *harm.* III VI IX III

*f* *p* *p* *i* *m* *i* *a* *m* *i* *a* *harm.* *Finis*

\*During this entire variation, the melody should be played in artificial harmonics (one octave higher).